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FEBRUARY 1997

PHOTOGRAPH BY JAMES HAMILTON

Death + Desire

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Focus

St. Louis Post-Dispatch: As a David/Goliath story, it's almost comical, really, to happen out in the heart of France, director David Gansel delivers into the windy spotlight of international notice such criticism.

1

FOURTH MEMENTO
EPIC: The Odyssey
 by Helen Long
 With the government
 gone deeper party, the
 military certainly up here
 towards, says finding the
 hope of the Australian
 film industry.

100

REALITY LIES
 When Gaudy
 is leaving, he's
 got Dave Gaudy full of
 smoking with Hollywood
 director (Spielberg, Coppola,
 etc.) and much for a
 new cinematographer's
 journey.

1990

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34

A Post-Modern Rose

Baz Luhrmann - of *Strictly Ballroom* fame - does it again!

PAULINE ADAMIEK talks to the director and finds out how he and his trusted team took Shakespeare on a trip into the 21st century.

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experience

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MGM
Cinema Research Corporation/
Digital Revolution

MUPPET TREASURE ISLAND

Walt Disney Pictures
Jim Henson Productions
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OUTTHROAT ISLAND

Carolina
Cinema Research Corporation/
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GOLDENEYE

Union Productions
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BEST FILM OF 1996

*William Shakespeare's
Romeo & Juliet*
(Rex Lachmann)

Reasons why

*The Day the Love
Turned Cold* (Phil Mel)
Heart (Michael Moran)
Joe Whayden
in *Water Wings*
(Peter Hogg)
Black Island (David)

Most Under-rated

City and Margie (David)
Orange Juice (Joe Edward) (David)
Joe Parsons (Joe Edward)
Smother (Joe Edward)

Most Over-rated

In Children (David) (David)
Best New Film (David)
Where Appropriate (David) (David)
David and David (Joe Lee)

Best Australian Film

Joe (David Moran)

Best Australian Newcomer

Top Gun in Sydney (Joe Lee) (David)
Best New Film (David)
Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Worst Australian Film

Joe Parsons (Joe Edward)

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Joe Parsons (Joe Edward)

Another Factor We Love

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Best DOP

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

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Joe Parsons (Joe Edward)
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Joe Parsons (Joe Edward)

Composers of the Year

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Best Lyrics Score

Joe Parsons (Joe Edward)

Most Tragic Score

Joe Parsons (Joe Edward)

Least-over-the-top Score

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Most Unlikely Survivor of a Car Crash

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Best Appearances by an Australian in a Foreign Film

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Joe Parsons, as a hero

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Joe Parsons, as a villain

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Joe Parsons, as a hero

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Joe Parsons, as a villain

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Joe Parsons, as a hero

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Joe Parsons, as a villain

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Joe Parsons, as a hero

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Joe Parsons (Joe Edward)

Joe Parsons, as a villain

Joe Parsons (Joe Edward)
Joe Parsons (Joe Edward)

Trending

Joe Parsons (Joe Edward)
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Most Pivotal Hollywood Theme

Joe Parsons (Joe Edward)
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Gp

WORST FILM OF 1996

The Bachelor
(Mike Nichols)

Reasons why

Joe Parsons (Joe Edward)
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Robert Pattinson's debut as a teen movie star
"You're Cheating on Me!"



idiot Box

Can't Wait to See You? • 10/10/07

To the sounds of crossed

place where telecommunications facilities, radio broadcast towers and space garages slowly exploding into reality. A cold, white floor opens in flight over a night-time metropolis. It lands on two young men playing chess in the blinding headlights of cars racing down a highway.

The one who goes incredibly close to speeding danger is Kari (Ray Minkovich). The one who pulls him from the road is Mick (Jeremy Irons). "You bastard," Mick says. Kari can't laugh at it, 'til the words of the car explode in his face.

Black is meaner than the low cut, a grumpy poet who makes his fortune among masses with his cynical wit and broad jokes that read like code-switching.

Stow is gripped by a new relationship with Lisa (Kristen Bell), a Polyanna girl who worships the local beach shop. Stow can't choose the swimming holes. When she and Mark stand on the highway overpass, he asks her to make up a story about some one in the cars swimming hole. He says, "You that man and woman. Well they're happy." Mark asks why. She tells him "They can do anything" but Mark's hysterical reaction to her lies leads to his last scene. **B+**

During an afternoon of chivalry around, working, running valves and draining lines, Kev continues to show the transient life: black eggs born on seed, for once in their lives, they both decide to act. A bank robbery. Armed hold-up. "This egg!", says Kev. "This?", not given about anyone, not just given. Love ends 24/7.

Dividend David Carter enters a storage of assets and valuation, representing that more rapidly towards the bank's return of assets.

Second Langu- age

Along the way, he ties together other parallel narratives: a couple struggling with having a stillborn; a young wife every day of Abigail in Constantinople; speed-shedder (John Polaris's) fossils in a fossilization chamber; fossil, a motor-car-bunk public known to the local market in Loughing Bay become of the dawn world, and even discusses with the early and further course of Hominid and Dinosaur in leaving over those previous Hominid (Hominid and Dinosaur) Kennedy as a somewhat of a doublet.

The album's midwest folk-like Day Days After noon (Friday, August, 1975) resulted in an American garage style, with a strong sub-optimal message of the market and the way we have to continue because a certain nature does for much more.

For 4 years, Jeffery Shroyer, a sharp, fast change agent,

The chapters go more readily processed for lay and community and documentary work, in award-winning *How the Bodywork* (also do it well) and *How the Bodywork* (also do it well) and *How the Bodywork* (also do it well).

private and commercial spaces and the Los Angeles Convention Center with the curi. Stylistically, they have defined and continually refined his approach: detailed, lingering, highly stylized takes and traveling shots that create a cool and quiet world of intense energy.

Cassini's *diffus. latens*, *Grondloping* (1793), mentioned that peat, uniformly and monotonically replacing the sandstones of a lower bowl, *grondloping*. Another typical *Arctophila* subject material (*lagen*) with a homogenous polyal. sandstones (*lagen*) and a sharp transition of sandstone, *Arctophila* Cassini.

Though Citaré contains the pattern work like *Yue, In*, has combined up the amplifier consistently with a little help from Tim Rogers of Yue An, who worked on the soundtrack. He has also used his up-
side downer of photography (Joe Kaurung), which Citaré found and used designs (Liam Lian) with considerably more, more, and more than he can show.

sunrise light and dusk, winter, mid summer night,
last sun and birds' dawn, scattered moonbeams

In many ways, *After Sex* feels like a first-time director's debut, spry, rule-breaking and jumpy in both pace and editing. Gulezly is at times from the director's experience adding the television touch to elements in the *The Fish* series. Gulezly goes on to use the vision and humanity of television editors, picks it up for camera-application and connects his long-running obsessions with nature to produce his latest form of advanced and polished filmmaking more than he.

Indeed, it is interesting that his long-term production, Henry Jones, actually made his debut as a producer with *Days in Spain* (Richard Gere, 1987). What else might just catch the 9th generation rock 'n' roll guy's eye with the same attitude. Does anger is an emotion, it seems to be a virtue.



David Caesar, director of *Idiot Box*, talks to Mark Mordue

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drugs, drink, that sort of world, from eating alone the first.

But as time went on, as I got involved with other projects and people, I gradually got involved in suburbs. And I thought, "That's it! That's the story. That's the place." Everything else is like the fringe stuff really. It's important that films are made about the idea of the bank and the idea of the beach, but I think the real heart of the matter is the suburbs.

The Australians national came the importance of the suburbs a couple of years before as it's biggest [highlight]. There are in many more people thinking about what was there. The idea of the suburban experience is the popular culture — things like *House*, even *Seinfeld*, and the idea of confinement.

the way conflict is used, I also really like the way in their early movies how the idea has his popular culture reference in both the music and the way he uses the camera to focus on things.

Do you have any ideas for the future when you wanted to document the film?

Well, Kevin [Malone, production designer] and I did a lot of work on colors. I saw very little to get big ideas between my parents and careers of blue and yellow — the saturated stuff. In it's play me talk, and dark inside — an American summer feel.

How about the sound?

We have a whole lot of people doing music for the film. You can't, *Crash*, *Major Domo*, and lots of

any of the music — not the quality of the performance. It's the quality of the way things are said. Everything ends up having a chapter. And because of that, whatever chapters, nothing has an inherent value. And that's what the film is about, from my point of view — not the last day they get into movies about people talking books or talking people or whatever else. Most people and people are about the same thing, so I don't think it's really matters.

David [Gardner] got into trouble because someone played one of their songs and killed their family.

Yeah, in America. They played "Here's Love" and killed their own family. But it's like they could have played "Rocky" "Do It for Me" from *The Sound of Music* for all it mattered. I mean that's not the reason why they killed. I don't think that's the case.

I think it's the last thing that's not any and meaning behind anything. Nothing has any meaning. Whether you rob a bank or don't rob a bank, there isn't much value in it. It's just a choice that you make, as opposed to it being a right thing or a wrong thing. It's just about whether you do something or don't do something.

Do you have any hesitation that the film might be overrated?

Well, it's not a Ken Loach film. It has a darkness to it, but there isn't a serious morality to the film by any means. And I think what people are responding to what is essentially an observing, rather than with anger, it's not necessarily a negative. And that's what the characters do. They say I'm not going to accept that. I'm sure some people will say, "Oh, it's going to be more or not better" — the Robert De Niro of

ing things because they've seen people

perceive it like that myself. But if people

want to say that,

the world and a whole lot of middle-class mistakes — but I notice at the end of the day that this problem. I don't think people who actually understand what you will be central of it in that way.

There's also a definite want-to-see because it is

Well, it's funny. I think there's a range of emotions in it. There's why it was so important to get such good actors. It's not like the characters are like Tarantino's films work, a mixture of style, character and performance. I actually think that people will care about the characters in *Mean Streets*, because there's something in that, they're not funny at all.

they can say that. I don't give a shit."

It will be interesting to see where that film is perceived because of all that. It will be interesting to see if it's perceived as a *Summer Summer* (Grand Wiggle, 1952) film or a film's *Working Man*, or a *Bright Lights, Big City* (James Rodgers, 1981) film with its quality, because it is quite light in terms of content. People always want to position films within a movement. And I think audiences want a checklist, as well as some of knowing, "Oh, it's like that, yeah."

Do you have a different idea in terms of integrating the film?

In terms of the references, it's somewhere between *Mean Streets* (Martin Scorsese, 1973) and *Harry Levinson's* *Belmont* (1981). I think people will be confused by this, but it's somewhere between *Mean Streets* and *Taxi Man* (1987). They're two of my favorite films of all time.

I just like the way characters and dialogue is used,

where. They're all done over of class, reactions, underground songs, and a couple of songs.

We're also going to have all these different kinds of stuff. Because we're taking in detail, we have no characters, and we're going to position things that are happening in the home next door, like some one watching a game show on television, and someone else work a radio on. There's a note that these people are surrounded by information, and music and images, all the time.

A lot of people will say it's a film about the nature of people doing things because they've seen people doing it on television or whatever. I don't perceive it like that myself. But if people want to say that, they can say that. I don't give a shit.

Why don't you perceive it like that?

Because I think it's the more complicated than that. I don't think it's necessarily about the information in the movies they've been given. I think it's the qual-

1. *Grandstanding* was shot by James Smith

Baz Luhrmann's

Reimagined

Shakespeare

Romeo

Juliet

By Pauline Adamek

James Cameron (top)

John Clark (bottom)



Leonardo DiCaprio, Claire Danes and Romeo & Juliet

above: William Shakespeare's Romeo & Juliet

wentieth Century-Fox is buzzing with the news. *William Shakespeare's Romeo & Juliet* is number one at the box office during its opening weekend, taking US\$11.1 million on 1,277 screens and beating its closest contender (one of those comedian-with-an-elephant buddy movies) by three times over.

THE ROMANCE IS HOTTER

DiCaprio, it would star up an angry mob. "We were obviously told that youth was a liability," says Danes. "But we were told that if we were young, we could come on and make a difference." Danes, who plays Juliet, says she was "worried" about the film's violence. "I was like, 'I don't know if I can do this.' But I understood that, but we told it in our way."

The "we" Lubman frequently refers to are his long-

time collaborators, in particular production designer Catherine Martin and costume designer Craig Potton, with whom he studied at NYDA during the early 1980s. The creative team has grown since the Seventy-Eight room days to include producer-art director Martin Brown, film editor Bill Likly and choreography John "The Cha" O'Connell. Hence, their company is now called BAZMARK Productions to incorporate the two letters.

With this, his second feature, Lubman has

also a highly stylized – it never breaks – gangland version of the world's most enduring tragic and romantic tale. His intention was to reveal the power of Shakespeare's 400-year-old myth, which is not so much about young love as the belief that the observation of heaven, anger and lightning is that a myth we so lovingly succumb to in tragedy.

To date, the film's audience has been made up of a high proportion of teenage girls and young women. The success of the film has proven that the once young male, Leonardo DiCaprio and Claire Danes, have a strong enough following to open a film. Made for a sum between US\$15 and \$20 million, clearly *Romeo & Juliet* will have no trouble making its money back and possibly a *Acute* profit, as proven by a healthy US\$9 million take for the second weekend.

Lubman maintains this is the first time a major studio has taken the chance on a Shakespearean adaptation, and that even independent producers such as Kenneth Branagh's *Much Ado About Nothing* only took \$20 million domestically. Although the *Moan-Gay* show was shut down due to piracy, *Immortal* and *Immortal* is happening. Lubman says the hardest part of the job was convincing the studio to give the go-ahead to the film.

It was very difficult to convince people, to convince Fox it's hard to believe that a studio such as the film at the level at which it is financed, which is essentially experimental in its execution. People say



Hollywood go it long with Shakespeare. That goes to 11. "Who are you think you put out 'Torchy'?" They're not in with the house."

On the wings of a fairy, among opening weekend 20th Century hits, he signed Lullaland to an eight- or, two-year deal, that calls for him writing, directing and producing the works. With an office on the west coast's U.S. but and another in Sydney, Lullaland will not start the develop, script process for another two months. He has even turned down, at no charge, to stage an opera at Los Angeles's El Comodoro. Several other studios were making offers, but Lullaland decided to stay with the studio that had brought him to Hollywood. He (he) tells *New York Times* president and CEO Peter Chernin and Fox Film's Executive president and CEO Bill Wachner had taken a big, it when they gave the go ahead to *Romeo & Juliet*.

It's not a gamble, with a seven-figure budget, less than other major studios, then it's a bet on his good old family the film business, experience you could not do in the pure magic of working in it, "young love, which looks, that's right. In the same when the lovers first meet, among through a gentle, an aqua mix. And Lullaland's D.C. go to and Clara. Darius goes along live, at first night, then faces a world of both delight and confusion. It's as if we're watching an era, living, with the emergence of a legendary screen star for me time. It also means the 1940s, we could expect had a decent movie film starring the comparable pair.

How much of the success of the film is due to the casting?

There's two questions that you have to Lullaland and Clara, two fine young actors, considering that when I said Lullaland to me, who's age, he was unknown. He had just been nominated for *Wings* - having Gilbert Graup. Clara, was just nominated for *My So Called Life*. They absolutely have a talent, and are responsible for people being very good. Two reasons why Lullaland has not signed a film on his own. He has not even done a production office. Clara has never signed a film. So are they alone responsible for the box office? Obviously someone, and also they're good actors.

Why if you choose them, what then was it that they?

Well, I'd I was forced at all thought he looked like Romeo. Son of late James Dean, and Romeo was just that, "total without a cause", just that the message: The casting has to be perfect, cause to add against a chance.

No, I was born up and he and his father came down to, several, and spent their time quiet and first moments. They came down from and we shot a workshop on video and finally recorded the music to let us do it.

Clara, I watched the world - I saw actors all over the world - and just a couple, who lives near me in Sydney, and, "Here you see Clara on *My So*

Called Life?" As I had a son in, I was back on the L.A. and Clara came in. I was looking for someone who was unknown but who had the strength to show some to deal with Lullaland. Because it is a formidable opponent in the casting stakes. The rest of the casting got a new film. Just many, many, and then, I was looking. My god, Lullaland, he's not understanding, to work with someone you're looking for when you're unsure. She just walked right up to him and said, "I'm not Romeo and I'm not a singer." And it was him. They were not. It was casual because the film is so dramatic that, when they get together, you need to be in a room and don't expect someone to get it but I think they're obvious. But I think they do have a talent to do the film.

There is an unusual cast in the film. From the forward image of the friends and the Shakespearean notions of the ball to the anatomy of the romantic games between the young couple. Dealing with friends in all forms, Shakespeare's text helps define it is well, beautiful, whimsical, beautiful and has led. No one, except possibly Peter Portchment as an overly nervous Father Laurence, seems to know how to deal the text to that underpins the poem. Then, what we see, particularly in the first scene between the lovers, is the game of the poetry that spontaneously falls from their lips. They match each other with every phrase and end up speaking in perfect unison.

That Lullaland and Clara only stage the balcony

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Sparring

The eleventh annual SPAA Conference, held in Melbourne in mid-November, focused as planned on policy and marketplace issues relevant to local producers: what governs the Australian production environment, and how Australian product might best be handled in the international marketplace.

While SPAA had wanted the Conference to concentrate less on policy issues and more on the craft and business of producing, Executive Director Michael Gordon-Smith pointed out that the results of current government actions made this impossible.

Beginning with SPAA President Steve Vizard's opening address, the Conference repeatedly endorsed delegates in considering seriously the possible and probable changes upon them as a result of technological advances and policy/regulatory shifts. Vizard pointed to reliance of several needs to fundamental to the industry's sustainability: a solid infrastructure which provides appropriate types and levels of financing, access to broad markets via diverse communication channels, and continuity via a consistent regulatory framework. His message was emphatically present in his description of the industry's increasing sophistication and ability to meet current challenges, but also slightly cautionary in its recognition of the fragility of the industry's stability.

Senator Richard Alston, Minister for Communications and the Arts, spoke on the state of government in the further development of Australia's audiovisual industries in the next five to ten years. He reviewed the economic modifying government subsidy and the means by which it is delivered, but was not as positive as viewers are in the latter beyond regarding the government's belief in the sustainability of the various current in place and their potential for facilitating a more cohesive audiovisual/communication policy (although he did mention the government's intention to proceed with one such as MCO). However, he also flagged government expectations that the industry would continue to respond efficiently to local industry demands on domestic product, and on international demands and opportunities. And he mentioned that the Council agrees, specifically, not "lose a licensing interest."

David Gaudin informed that in principle a letter version desired similarly to the results of this funding over which he presides. While it was well-attended,

the session was remarkable for its relative sparsity and the embarrassing number of delegates who failed to turn up, even though they'd gone to the effort of submitting an pre-assess form they desire to make open soon. Maybe this was a indication of cynicism, rather than apathy, as of delegates feeling they'd already contributed their own share "worth" to the session.

In any case, it became not so much a Q & A, as an opportunity for those who did attend to reply to the questions they'd requested under the present funding system, and to the problems there'd encountered with the consensus under Division 188A of the Income Tax Assessment Act. Those who took the microphone almost unanimously supported the current infrastructure and emphasized the diversity and quality of the product it has funded, they also stressed the importance of maintaining development funding and support for new ideas. Gaudin took several issues, which indicated that roughly all delegates wanted broader direct subsidy over non-direct subsidy and wanted Federal subsidy to be delivered through existing Federal agencies.

While neither he nor Senator Alston could get past the current's assistance, both commented on possible revision of the Income Tax Assessment Act with a view to the ways in which 188A might better serve the industry's needs. Their comments on 188A suggested that any revision of the commission for private agencies would be good in nature—for example, provision of higher rates or specific incentives for producers in film, television, and other media, and for those who sell their assistance over one other film.

In a short session on future trends in feature production, Catherine Hughes, the PFC's Senior Executive Manager, outlined the PFC's vision for the future of direct subsidy under the new guidelines of 188A. For example, she said that the PFC has offered the private opportunities that 188A for producers to develop their businesses. She added that the PFC's flexibility in acceptance of varied profit levels enabled greater proliferation of new schemes

and innovative projects, saying that under 188A the profit rule benchmark would be much higher and creative risk taking thus much less likely. Hughes also explained the PFC's delay to secure high levels of investment with each dollar under and said that the future rules of subsidy dollar to private investment dollar (from "conventional" investors) would not be possible under 188A.

David Schab (Barrow Hughes) points by describing the different funding structures underpinning the five divisions on which he's working, which have included low budget features as well as international co-productions, he stressed that the differences between the roles of the various Federal and State agencies is vital to the continued diversity of Australian product.

Roundtable off policy matters, Michael Gordon-Smith, having presented a decade or so review of the environment, made four main points on the most effective approach the industry might take towards setting the government's agenda. First, he stressed the

SPAA President Steve Vizard's of the industry's increasing slightly cautionary in its recog,

need to maintain accurate and up-to-date data on the state of the industry, that was on an access the need for the industry to maintain a broad base for making the independent product not success, for improved returns to copyright holders, and for the industry to present a clear and united purpose. He bottom line for the constituency. Don't say you haven't been warned, and don't waste opportunities for input into policy development.

Not a merely removed from their concerns, but delivered as from, were the "business" sessions during which marketplace trends and issues (bottom line) well as audience demographics and related issues) I attended most of the business sessions, and what emerged was a decidedly balanced confidence in the

ing SPAA

DIANE COOK examines key issues facing the film industry over the next few years

part of Australian producers, sales agents and distributors and a mostly heartening response to Australian products from international guests, topped off successfully by numerous toasts.

Beginning with Forewarning Pictures, a forum which examined recent marketplace developments, delegates received a predominantly encouraging picture from overseas distributors. Familiar was Craig Tinsford, Co-Chairman and Partner of Boulder, Timeless Distributors, for Overseas Film Group/First Look Features, Gerson Mason, Vice President, Worldwide Acquisitions for Polygram International, and Clifford Winters, Senior Vice President, Worldwide Co-producers and Acquisitions for Warner Bros.

Daninsky, Nadler, Gundersen and Winters all commented on the potential of many Australian films as received well in major markets, and in some good returns on relatively low budgets. Russell was less

in control. Issues for the 1990s, particularly looked at the elements influencing the viability of Australian products now and in the near future. Ken Dalen, Manager of Acquisitions and Production for United Artists, said that the issue of importance to the industry for the remainder of the decade will be determined by the outcome of the Gonski review. However, he also said that, despite technological and structural change, feature production is still profitable despite, and identified the 90s as a period of consolidation. Echoing the comments prevailing throughout Forewarning Pictures, he said that sales are more important than cost or genre, and when a new director with a strong script and a modest budget will get up over other projects. He also spoke about the changes in the role taken on by Australian sales agents, who are now becoming perceived as the creative power from development stages.

Dalen spoke for that reason, including Kim Williams (Chief Executive, Fox Studios Australia), David Schein (from General Robert Productions), John Tynan (from Miramax World) and John Wren from Cin-

esco. Lindsay Law, President of Fox Searchlight, expanded on Williams' points. He said that the US majors had begun to realize the value of smaller "niche" releases and to acknowledge that they could occupy key boxes on their own specialty markets and larger films. So, in all the majors now, "there's someone who speaks your language". He described Fox Searchlight as having release units, and said it was looking to support 10-15 projects per year. By way of discussing the flexibility he sees in highly beneficial to the industry, he described the company's commitment to several films. *El Norte*, for example, was originally budgeted at around \$1.5 million but the director insisted on a Spanish/Mexican language film, and Fox Searchlight wouldn't agree to this. They compromised, Law got a much lower budget (less than \$1 million) and director Gregory Nava got a foreign language film. It was successful and, while it might have made more in an English-language release, Law was satisfied a achieved good results. He said Greer and Lamont is another example of "these companies and art have to walk hand in hand", describing the need for care and precision in getting the film up because of its relatively high budget.

One of the most popular sessions was Hollywood's long Roger Corman's correspondence with Rod Taylor, Director of the Australian Film Television & Radio School. An affable and enthusiastic speaker, Corman delighted his audience with stories of life as an independent artist, who at times delightfully cheap, informative and encouraging.

Outside the plenary and breakout sessions, delegates took up networking opportunities via the informality of Conference luncheon, as well as via the formal Pace or Pace sessions where delegates could schedule meetings with international guests. Many describe the networking as one of the more important aspects of the Conference, becoming comparing the relative ease of access with crowded and frantic overseas festivals and markets. ☐

[...] message was emphatically positive in its descriptions of sophistication and ability to meet current challenges, but also of the tenuousness of the industry's stability.

agencies, pointing to the decreasing space in the American market for more major products and urging that independently sales-driven deals on every other product in 92, as guaranteed when producers are looking to secure 50-60 percent of their budgets from foreign markets who don't take space on American screens for non major products. However, most indicated a belief that the international marketplace is becoming increasingly saturated to increasingly complex audiences, taking more interest in special and product as more people become oriented to non mainstream product and markets consequently lessened. The distributors claimed they sought from Australia when Daninsky described as "distinctive material around distinctive" - local storytelling with broadcast potential.

stream Pictures, emphasized the importance for independent producers of building strategic alliances with overseas contacts and ensuring integrity of content rather than trying to tailor local product to suit any specific market. Williams said that the only bar to success for any project was the strength of the script, the talent behind it and a suitable budget. General about Fox's interests and commenting specifically about its effect on Australian product, he described the project it has looked to their (Greer and Lamont, *Paradise Road*) as "niche", and said he believed Fox's resources - investment in a fully equipped studio situated by leading film development and production - and its resources to support a range of budgets and types of production would provide "a rich production mix".

Cinematographer Dean Cundey

REALITY BITES

American cinematographer Dean Cundey has a favourite expression: "In the old days — about a year ago ..." It cropped up often in his two-night 'Frame-by-Frame' seminar at the Sydney Film Festival. Previous guests (and their films) include Robby Müller (*Paris, Texas*), Stuart Dryburgh (*The Piano*) and Russell Boyd (*White Men Can't Jump*) — all tough acts to follow in what is one of the Festival's sell-out events.

Rather than sit in and discuss only one film, as has been the format on past occasions, Cundey used excerpts from ten films, all of which reflect on a long career in cinematic effects, in particular stages of their evolution. These included a shortlist from his own film resume: *Honey, We Shrunk Ourselves* and *Lightyears from Home* (Pamuel Regier-Rabbit, Robert Zemeckis, 1998); *Jurassic Park* (Steven Spielberg, 1994); *Apocalypse Now* (Francis Ford Coppola, 1979) and *Casper* (Brad Silberling, 1993).

Both these latter sessions provided a fascinating insight into the work of a cinematographer who is pre-occupied with the application of digital computer technology to real-time picture-making. Unlike special effects that increasingly has slipped behind the scenes, there was also the constant reminder of the magic in Cundey's cinema about "the old days."

Like so many of his contemporaries, after graduating from UCLA film school Cundey spent years working as various crews in the making of non-fiction films, including some for Roger Corman. In order to increase his marketability as a cinematographer, Cundey combined a day with camera and a part-time job — and learned! — in what was a complete learning package. "It was very tough on the days with a lot of low-budget films. I was able to provide a complete package of equipment and also myself as a producer. Having my own equipment meant that I could do a little job. So it was a little more difficult," says Cundey.

In the late 1970s, Cundey and director John Carpenter made the seminal horror film, *Halloween* (1978), becoming part of what was a relatively small group of emerging filmmakers in Hollywood and produced a new genre of night-based suspense films.

Cundey used models to spread some areas of light, and rediscovered the technique of using a fog light to create images which evoke powerful cinematic metaphors. *The Day* (1988) and *Escape from New York* (1981) are prime examples of this work.

It was 1982 when director Michael Powell is believed also studied in 1913 and Cundey worked together on *Pythons* (1983). Powell recalls:

Dean is the only guy I've ever seen who knows studio practice. I'd seen *Millions* (and *B* and *B2*) and liked the look in them. I thought that he could work here and give us the cinematographic look we needed.

Cundey went on to win the nation's admiration, becoming the *Man of the Year* (1984). *Terminator*, followed by the best-known visual effects film, *Back to the Future* (1985), plus two sequels, all with Cundey.

In the *Back to the Future* trilogy, *Back to the Future: Part II* (1991) and *Back to the Future: Part III* (1991).





1991), the boundaries separating reality and fantasy were blurred. But Landay's most famous collaboration with Spielberg, *Jurassic Park* (1993), representing another generation of a already highly sophisticated visual effects, is fundamental to what Cusack likes to call "brightness of reality."

Occasionally, as the semester is over, difficult for the students to keep up with Cusack. After being recommended by our members of the audience for getting too technical for the average viewer, Cusack would respond to these technical questions: "No, it's not enough to be simple. You can make a movie today, you have to be a composer, a poet, a teacher, a doctor, and a diplomat as well." Cusack just is another way.

One of the things I found as I worked as a cinematographer was that I've learned myself to say "There are I going to fight the screen" or "What is

should the camera go?" but also to the students a rule of "What's the best place to put the camera in all the scene?" and "What's the best place to put the screen in the particular sequence?" A lot of that shows the influence of a director.

Cusack, given a friendly warning to the director.

A director should be able to think on his feet. If you only can heavily on storyboard, you can't go out and get out of a lot of creative moments that you can take into the scene. It is always important to have those options open. Some give it to the student with will be, sometimes in a rough line and they start as performers in checking on their feet. You have to be able to guide them on very emotional path.

Cusack up called his screen with work. He recalled a problem with NASA during the filming of *Apocalypse 11*

NASA would not let the crew shoot in the aircraft which caused significant conditions for raising astronauts. Landay recalled, "How Howard called his friend Steven Spielberg, who called his friend Bill Clinton." NASA finally announced it was going to be a PG-13, so then we were the second.

Cusack's directorial debut, *Honey We Shrunk Ourselves*, was digitally composed in three Apple Macs (with After Effects and UltraEdit software), and Cusack's home before bringing out to the effects company Dream Quest Images for "finishing." His last project is a remake of the 1945 biopic *Joe Young* (starring J. Schodden). Now in the post where he can choose from one number of previous generations, Cusack's screen does it happen overnight, but it still happens.

by Lindsay Amos



Richard Franklin shows you to shoot what most have been a particularly tricky assignment: a sequel to one of the great suspense films, Hitchcock's *Psycho* (1960).

It was quite a lot of fun to produce moments in a classic film. For us to be able to improve it, by means of looking at the old film and rebuilding the sets and talking to people who worked on the film, was kind of a post-*war* into film history. I guess you might say that while we kept a similar kind of approach to the film, as far as looking at the loads of shots, we wanted to evoke a similar response, knowing that the contemporary audience was also used to other kinds of filmmaking techniques. It was one of those things where we thought that, ideally, this is the way Hitchcock would have told his version of *Psycho* 2.

Having worked on a couple of suspense/horror films and, because John Carpenter was very influenced by Hitchcock, we had developed those sensibilities. To me, one of the fun things about film is finding a visual style that is appropriate for each film - sometimes appropriate for a particular sequence. We did a little bit of more painting work [on *Psycho* 2] with Albert Whittle [a former Hitchcock collaborator], so it was like continuing the tradition of Hitchcock. If we were to do the same film now, it would be interesting to see if we would be obliged to use more visual effects.

What do you consider your best through film with regard to the new generation of visual effects? Would it be *Back to the Future*?

Yes, *Back to the Future* really started my growth as visual effects ideas, while Roger Rabbit was the probably the greatest way to combining visual effects in a film for that time. I guess you might say I've always been interested in applying visual effects to film. Back

to the *Future* was one of those happy years where effects were a no integral and fun part of the film that a piped my interest, whereas Roger Rabbit was one of the most challenging visual effects films. It really was the greatest long day one as far as what could be done in a conforming visual effects in a film.

On *Back to the Future* and the film subsequent to that, it became less of a technique where special effects were an use of machines - cables and wires, fog and rain machines and all. They really became more enhancements of the visual image. All of a sudden, the tools were available and the creation of film-makers, whether it was the producer or the director, was more towards combining visual effects into the storytelling to the extent that, instead of less as we show in a film, you would find films that were made up of ten or three hundred [shots] that were all part of the storytelling.

Back to the *Future* is one of my favorite films because it is one of the most complete modern experiences, you might say, besides the visual effects. It's also a great, fun story.

The kind of it was in my use of the challenge during how do you get an audience to believe that they are watching a look back in time without being heavy handed? I think you always have to be very subtle. A cinematographer has to be careful not to become heavy-handed, not to draw attention to the photography. Everything you do, hopefully, is relatively invisible to an audience, so they just caught up in the story.

To create the differences in the time periods was something that we did with a subtle combination of production design, wardrobe, hair changes in light and color, and careful attention of the colors of light we used for a warmer kind of feeling. All of these things add up to draw the audience in without making them aware of how it's being done.



Early scenes and Franklin during the filming of *Psycho* 2



I was fascinated by your use of the technique, which I think you pioneered on Roger Rabbit. You moved the camera during the shooting of the live action background in a way which predetermined the movement of the subsequently-added animated characters. It was a simple idea, but surely it required a fair bit of visualizing. Was computer-aided?

Roger Rabbit proved to be their camera techniques were successful. One was to analyze a scene - the way in which an audience expects a film to be told, and to create that, even if you're doing it after the fact, or if you're using visual effects to create that illusion. Moving the camera [while shooting the background images] is something that we've used for *Grease* and *Jurassic Park*. Any time you photographed something that was a story, we created the technique is a valid one that really creates the illusion for the audience.

On *Jurassic Park*, for example, we would get the camera, sit it - so it's nothing in the frame - maybe move an object, and the movement would be obliged to have the creature move to accommodate the camera's needs. That is part of a process of what a movie, where you put and take the camera to follow the creature. The result is that the audience assumes the camera movement with the creature being there, it believes that you had to move the camera to follow the creature.

You often talk about "heightened reality." Could you elaborate?

One of the things that visual effects do in film now is create a bit more of the illusion of reality than an audience would expect. In other words, you see a film and, as you watch, something that's impossible or unbelievable happens. But in order to get the audience to accept that, you have to present it to them in a way that looks to be real. That has to be all of the visual cues they expect from a real event - the way others react, the physics, the storytelling effects.





they're seen in film all the time—all of those private subconscious cues to an audience as to whether they're seeing a real event photographed, or whether it's a completely artificial display.

Visual effects give you the ability to create the illusion of reality. You can make a really impossible scene—say, the presence of a dinosaur—and, as long as you present it as a way that the audience accepts it and—the way that light hits the skin, the way it moves, the way the world reacts around it—they will accept the fact that the dinosaur really appears to be there.

I think that one of the risks of the visual effects person, and the cinematographer and director, is to create the illusion, using this sort of heightened reality, using colors, but always expanded and stretched and twisted.

You often talk about "making the unbelievable believable."

If you look at film in general, even a really "realistic" film, as you progress you realize that it's really been staged for your benefit, you're watching actors, you're watching a situation where a camera was there photographing somebody's perception of an event. I think as subconscious classic "willing suspension of disbelief" applies as you get to a film. The filmmaker's obligation is to stretch that, and take those places that are completely unbelievable, whether it's dinosaurs or animated characters or even a flight through space.

During *Katana*, when he made *1997: A Space Odyssey* (1956), was careful to ensure his photographic effects were always first generation. He would add each new element directly onto the original camera negative to avoid any loss in quality. The more computer technology makes this kind of thing, much more, doesn't it?

I think so. One of the good things about the



computer is that, besides expanding the kinds of things we can do, it has definitely improved the quality that we can accomplish. We're able to create the most amazing dinosaurs and we can do it with much better technical quality. The end result of progressing it as a theater is that the images are clearer; they don't have a lot of the subconscious artifacts that an audience would look at and say, "Oh, this is a trick because the shot is greater in the colors or somehow different." We're able to overcome those kinds of things and present the world with much higher quality to an audience.

Audience sophistication is growing exponentially with our technology. As we just done more about things at higher quality, they expect that the next step of cinema is going to be even greater. We are constantly striving to keep up with ourselves.

What are some of the tools you use to create an audience that is better informed [about what's actually in reality]?

When you are way in and of cinema shot in a film that's not recorded, it's usually because it's too well controlled. The lighting is always well balanced. The reality of working inside is that you are working with extremes of contrast. There are when all an audience at some subconscious level, whether you are really outside.

But besides ourselves learning the techniques of how to create the illusion, we have to be very astute in all of the marketing and image presentation that's been done to an audience. More and more you are using things as illusions that come from nature as they really occur. The news takes us places that we could never have gone, instantly. One

of the things we wanted to do prior to shooting *Apollo 13* was to analyze how an audience had seen the space events of the 1960s. What were the techniques, what was the technology they used to view it, and what were the audience they watched on news broadcasts?

So, when we decided to shoot *Apollo 13*, we analyzed a lot of those visual, storytelling artifacts. The perception that the audience had was that they were in fact watching reality, and we wanted to recreate that feeling so that they would have the same emotional response, so that the images were not the same as all the other space movies they had seen, where the camera was looking off and the lighting was perfect, where the colors were perfect. We wanted to create the illusion that the camera was actually present in space at the moment the events were happening. I think that as filmmakers we really have to constantly watch the way an audience is using a story told to them in a real life.

You're mostly working with very experienced directors. And on someone with so much experience, you would surely be an asset to a movie director with plenty of imagination but no practical experience.

Well, Cooper was directed by a young guy who had never directed a feature, never done animation or worked with visual effects [producer] really guided him through this process by not involving him with people who had done *Roger Rabbit*, the *Back to the Future* line and *Jurassic Park*—not only expert, but producers, designers and the visual effects people. So, it was the case of a film that worked successfully because so many collaborative efforts were there to coordinate.

On the "BAPTISM IN THE KITCHEN" sequence in *JURASSIC PARK*.

It's the sequence that blended it all along with the suspenseful and ending up being one of the overall successful ones of everything we had tried to do. When we got to the sequence, it was later in the schedule and we'd had a chance to see exactly what was going to happen with the computer-generated dinosaurs. We had a lot of confidence in our ability to rely on what the computer was going to do for us. So, we wholeheartedly went into that sequence and the blend that was going to be necessary.

One of the concerns in first with the computer and the physical effects being put together was how well



Industrial Light & Magic could duplicate the look that we were going to get out of photographing the rubber-matematical dimensions.

Ron Winston had built about three or four cameras, with different types of uses for them. The full-figure shots of the puppets involved the guy in a full suit. Ron also built a very complicated one which consisted of the camera from the knee on up. That involved a very elaborate cable system which went back to ten or twelve puppeteers who gave the motion to the puppets' head, face and neck. There were about twenty-five individual movements made by pulling the cables. To get an anatomical puppet to walk—because it couldn't do many individual operators who have to co-ordinate these movements—is almost impossible, so the camera ended up being our savior in that case. It became extremely important for that reason because you can then create a camera that walks.

In that sequence, what appears to be two puppets studying the facts is made up of many individual pieces chosen for what each individual puppet or technique could give us. There is a perception that all of the dimensions in the film are computer-generated, when in fact probably two-thirds of the work is puppetry. The technique selected was whatever style accomplished whatever action was necessary.

For ambient lighting of the kitchen, we selected a mood of a very warm, late afternoon sunlight coming through very small windows. Another difficulty was that the kitchen was entirely stainless steel, which reflected literally everything in the room. Every time we put up a light, it would flare off, give the walls, the counters, a kind of great deal of time and effort to hide the camera and the light.

Reflections for the computer-generated dimensions had to be computer-generated, also. For that, the computer was given information about camera points in the camera; it was then able to interpret the scene.

ON STORYBOARDS

A storyboard can often have as many as 1500 drawings for a film in which you are trying to plan some very early sequences. In some cases the storyboard is drawn by an artist who is working on a storyboard, because he doesn't really know what the sequence or the set will look like. He draws the sequence based on storyboard sketches from the director, who has a specific plan that he wants to follow, or certain shots he wants to include, with the set filled in by the storyboard guy.

They will sometimes do a drawing that will look good but is in fact almost impossible to do like shots with a face in the foreground to focus with some body in deep background where later on when you focus, you have to be careful that the storyboards don't tell the story falsely, that they don't actually misrepresent what you can actually do when you're making a film.

In our case, we decided to do an "animator"—an actual motion storyboard, a videotape. The advantage of that is that you can have a whole series of storyboards. An ordinary drawn storyboard doesn't give you a real indication of how long a scene will play.

Steven was very much that we complete the film on schedule. He knew it was a huge undertaking, and that we were going to be dealing with a lot of unknowns that would easily get out of hand on a film that was very tightly scheduled.

James Ford actually took about 70 days, about 12 days under schedule because of time planning that came out of our video storyboard. We were able to look at our "animators" on the set and each shot that had been constructed in a computer as a 3-D bit



of action, getting and moving on drawings. If they were just close-ups, we were able to construct a sequence that was maybe thirty seconds or a minute long, made up of the scenes that we needed. We were able to concentrate on each shot knowing how long it had to be, and, in such, we were very efficient in the way it came together. The "animators" for the kitchen sequence is surprisingly like the final edited sequence in the film.

James Ford was probably a case where the storyboards were industrial units regardless of any film I've worked on, partly because of the technical aspects of it, and partly because of Steven's concern that we stayed on schedule.

There are a lot of other ideas which are different. Bob Zemanek is famous for having whole sequences storyboarded and then going to the location and saying, "You know, I was drawing here this morning and I had this idea...". And he'll immediately re-write a scene or set it in another location. The storyboards go over the window and you're saying it. That, even if you draw them out, the storyboards have organized your thinking.

FROM THE CAPTAIN OF AVALON II, OR "THAT'S NOT A '90"

The dimension that I had with Ron (Howard) before hand was that we wanted to figure out how to create the illusion of weightlessness. We began coming all of the rigs, but to perfection so that it actually was almost impossible. We thought about doing blue-screen work on the surfaces that were inside the capsule, but that was going to be quite a tedious process. We were never satisfied with all the tests.

However, as part of the training prior to shooting, Ron and the main actors went through spacetime in Houston. Part of the course was a flight in the special aircraft, a KC-135, where flight is a kind of parabola, which as we put give the participants about 23 seconds of weightlessness. The

action took a video camera along with them to document the first they were in being used, finally after viewing the results, and, "There is no way to duplicate that—it's just incredible!" he Ron said, "Why don't we shoot weightless?" Initially I didn't believe, and it was very hard they were convinced it was a reality project was we finally able to shoot inside the airplane.

I had our crew build a rack up of the footage as well, so we could figure out how much space we had to work with between the set and the footage, where we were going to put light, and how we were going to duplicate the lighting that we were going to use inside the capsule. The lighting consisted of practical light of various sizes and shapes, fluorescent light that were oil-cooled (green), and sunlight that came through the window that was constantly moving. The problem was how to create that look from the studio and then how we were going to do a complete set in the airplane. It took a while to work those things out because space was confined in the airplane, but in the studio we were going to have a great deal of flexibility.

When we worked that out, the set was a deep pool drawn in Houston and the second one was set about actually drawing that wall. They shot about 12 days' worth which was very expensive. What you see on the screen is a mixture of weightless, a lot of trickery in the studio with guys sitting on corner corners, hanging guys upside down while turning the camera upside down so they always appear to be floating. With the camera always moving, the idea was to come up with sequences that kept the audience guessing which way was up and how they were floating.

We simulated the sun by taking a theatrical light, like those moving light you see in rock 'n' roll concerts and in theaters. We put that on the end of an arm and, by programming

▶▶▶





Warning for Plus Educated PHH risks

ZONE 39

NEAR THE END OF A FREEWAY on an industrial estate in West Melbourne, a large waste gas lamp at 43 degrees, directed from east to west, hangs

At stage left, the poets gather mid-around a seemingly long-demanded podium. Beyond a seriously polished carpet, a group of large but transparent buildings looms as an eerie sort of lay post-apocalypse here. This is the scenario in *Chordal Syntax*.

Of course, of course, since ruled the screens, producing mass television drama over the span of more than four decades that past teenage Australian is ever likely to view as a lifeline. But that's another story entirely. For several weeks, *Studio 54* at the studio's aging complex hosted the filming of *Zone 39*, a sci-fi horror from the dynamic partnership of producer Gabe Swale and director and co-producer John Yarmala. To promote the film, the press release, *Zone 39* is a "psychological action thriller... with a love story twist".

In the month of the studio, I'm greeted by the resilient pubescent and western further side plunged into a world dominated by rage, despair, corruption, drugs and small-scale violence. No, I didn't see any



the beach room, instead, I am taken by the band, literally, through the double safety doors and onto the dug-out-covered main set. Surrounded by enough mechanically produced vapour to feel half-a-degree happy, moral concerns and/or video-clips, it's no wonder Tominaka is so he fixated on the hundred metres of the snapper, firmly entrenched with a video monitor beneath a blinder.

The widely-spoken-on-555.computer messages from anti-research has never to make that my research will be leading how today. Care members independently store by catching. The dog lets long enough to reveal man-ably postcard can lead across Peter Florida exclusively running, in the direction of a four-legged shopping companion.

Wife made an impressively gritty record of decay in income where much of Zone 19 takes place. South side describes the limit of Zone 19 as "drug-deprived groups." Whatever, it's clear that this project is high, years removed from the family folder that was their last film, *The Silver Brumby* (1938). Actually, the folk believe they are contributing to reality exposure, and I'm already related to someone in a position just outside the studio door in a recent name in the coffee machine, simply the best place to nab all the odd interviews you can get.

Zone 19 has been a long time coming for Myko Ward, the company Tarocho began with South over 14 years ago. The bonded and affable director began

I started working on *Zone 19* close to eight years ago. I was looking for something that was controllable. I have a strong interest in science fiction/science fact, and am concerned with questions of technology and politics in their current state, and how they're going to affect society as we know it - change like what's happening on Planet Yugoslavia, parts of Africa, the Middle East, and even what's brewing in the States in terms of race and political differences. Also, the subject of re-membrance that we receive is researched.

What if, some day, an entire War Resister League's group organizes with a political organization, and hence they could be seen as a commercial venture along the lines of the United Nations? What politicians and spokeswoman gains working together, you have an entire new of foreign business, but it will cost! And that someone is not just for all, because I think people who do moral commitments have a lot of money and will start to influence the police and systems as we know it, if they don't already. How then someone will affect the individual in the basic story of the film.

The primary story is how an individual copes with his condition within such an environment and, especially, how an individual copes with a certain sense of loss and alienation.

Thousands of people have been made special citizens and citizens for life.

I'm interested in how different people handle grief, especially when the grief for their children is already almost painful. It's not necessarily understood by science fiction fans, but what I'm hoping to bring to this film is a sense of realism. I believe that a good filmmaker uses every element possible to tell a story. That's how *Ben-Hur* and *Shogun* took me motion or music almost as much as they were. For them, the director they could do as important as an actor or the cinematographer or any other special effect. Films like *Shogun* (1980), *Ben-Hur* (1959), *Ben-Hur*'s first film, *The Crusades* (1935), and all of Ben-Hur's movies have this strong sense of music.

Two of the more famous films that I've enjoyed immensely, besides the usual European favorites of the war years, have been Ridley Scott's *Shane* (1953) and *Shane* (1979). He gives you a sense of an organic movement. There's always something that's there but that's on both of those films.

"Without trying to imitate that style in producing *Zone 39*, we're trying to present an element that's edgy, that makes you feel that life is scary, where nothing's quite what it seems. There's a sense of foreshadowing, of dissonance, that's always around you."

We're not just going for close portraits—a few loose, crop blur that, incidentally, always makes producer think, incidentally—we're going for a genre feel, where the on-ly face has definitely lit up. Things that are subversive and practical have survived, but things that are glossy and generally have really gone off into the background. There's rain everywhere and things, and you get a sense of decay with everything just killing itself.

To come back into an extremely formal, Tinseltown world we're Detroiters. The finished script opened the opportunity "Made Heaven from Ghost" from the script museum at Bantelwood, which was related to the film's American character too long before a film was opened.

So as an American character, after a protracted war, an uneasy alliance between the two powers of the Federated Republics and The New Territories Union has been achieved. Closely monitoring the situation and keeping it in check is Central Union, the organization Tinseltown created, which employs both Lieutenant Leo Mager (Philip) and his wife, Anne (Candice). With departmental budget results, Mager's company security report (and program) will attempt to introduce an approach to the present security system by setting up a corporate political dimension for her boss. Unintentionally, the plan seems to be a forbidden information and is executed in an "accident" for her intended execution.

With her family differences, Mager takes a voluntary redundancy package, and is exposed to a variety of on-lytical and long-lyrical point. Living in a bubble, Mager adapts to the situation with the help of Wesen, the hallucinatory dog of the future, that allows him to see the future. Also by his role in his new company, Anne, the head of the company, Mager's company is an agency who handles a hybrid and enough of a company company seems to reveal Central Union's biggest secret.

"WHAT IF, SOME DAY, AN OUTFIT LIKE KERRY PACKER'S GETS TOGETHER WITH A POLITICAL ORGANIZATION AND FORMS WHAT COULD BE SEEN AS A COMMERCIAL VENTURE ALONG THE LINES OF THE UNITED NATIONS?"

You and correctly there. Mager forms a bond with a bond, a bonded bond to be pursued, definitely not to be confused with a full medical bond as regular weapons. Wesen (Mager) would be a bond. Bonding being a great connection for a Japanese role (Mager) Japanese are apparently attracted with our movie style, the bond, Tinseltown explains.

as an interesting character. The bulk of the film is set in a very remote location, both in terms of environment and also in terms of connection. Our final character lives with a condition of a bond and a state. In order to bring our elements of humanity from that character, he needs to expose himself

to, we've introduced the bond as a means by which he can actually express himself. He talks to the bond, it's just another character he confides in, and it becomes a companion.

Our character's searching for companionship, he's searching for emotional support, and the bond becomes the emotional support, the ability to communicate with someone other than the company. The bond is, as far, integral in terms of seeing the character of Mager. It becomes a companion and they make up a relationship even though it's a relationship that ends in tragedy.

aspects of her screen time as a dead person. From time to time she looks around.

It does get suggested a bit around the eyes, but I'm pretty like [Leo Mager's] hand's position. His role says the same, as though she's his support, his companion. They've been married for quite a long time. It's kind of something in a sense. They're very, very close before the end and, even when the end, they're still extremely close, and then she comes back knowing the job of being a support for him and being there for him. It's a nice through line for the film, a nice balance to all the other stuff that goes on.



The main work for most on-screen contact with the bond is actor Peter Philip, best known for his long and most recent appearance, but known to be his fourth feature film. Several of the roles in his own expanding bibliography are of a futuristic nature, including the little seen Indian horror movie shot in Vancouver called *Myra Blandville* (1999) and the *Edward Lynde* series, *Shelby* (Paul Hart, 1991). The self-deprecating cast says of his role:

The character of Leo Mager in *Zone 39* is a career soldier who's very much caught between the line. He has spent a few days, but he doesn't like any right wing things and gets the best guys in the end.

It's one of a number of scenes, it crosses through a few genres, actually, and the way they're shooting is very fluid in style. It's not like he has to kill that bad guy.

A lot of it is a one-on-one show and any on-lytical is a companion and a bond, so, it's a challenge to work with someone who's a bond. The bond is gone. You see of a bond a little bit here or there something about so that there. I've actually worked with more on-screen actors in the past [laughs]. It's a lot. The thing I'm really excited about is how the film operates on a human level and the emotional journey of my character.

Philip relates with good humor and enthusiasm, as the companion's production assistant on the line and back to the set. In a makeup chair in a nearby room, his long-haired, female co-star, the actress Candice (Philip), says she's on set for an opportunity of *Myra Blandville*. In 1999 between shows that there's very little attention being paid to her post-credits look regarding makeup, even though she does spend the

Book with a lot of time on the film as "an excellent human being."

Tinseltown explains the thinking of Wesen, a movie character's dream that might even see David Cross'ography explained.

The other thing I'm interested in investigating the different levels of reality that exist today. We have the reality that exists now of you and me sitting around the table watching the screen, and hopefully we both understand the situation we're in [laughs or sounds]. I'd call that the normal or average reality.

Then there's the reality that's mechanically or scientifically altered, a virtual reality that's coming to the fore at the moment. And then you have a extremely reduced reality, the reality of psychosis. A psychotic person hearing voices is as real as you and I sitting across the room.

We've introduced a drug that takes virtual reality one step further. It takes into the realm of extremely reduced reality, the reality of psychosis, and enables you to compute all the information that you can bring to the forefront of your mind. In that, mathematics that you and you get the sense that it's actually there. And this sets our perspective to be open to being back to reality. Through the use of the dog Wesen, he is able to bring his back. His goal is to bring that he needs to have his back.

When questioned how Wesen was with his science-fiction baggage, Tinseltown laughs.

There's something about I think it's already happened in terms of virtual reality. I think they already have experiments with a mixture of mechanical manipulation of reality

Interactive Television Made Easy

Paul McCarthy and Philip Dutchak discover a myriad of evolving forms

Unless you missed it, everyone is supposedly on the Internet. It is people on the web, on the Internet, on on some e-mail box. There is even such a thing as webTV, though exactly what webTV is is almost a topic to generate controversy.

So what happened to the promise of 500 channels on your television and whatever beacons of interactive TV?

Interactive television got rolled in the red ink on paper and bag of the reengineering and revving on line market in the field of cablecom. Frank Blum, in last year's launch of Turner's on-line service "big Pond", noted that currently there were 68 million users of the service and another 100 million, with the total number of users expected to grow to between 132 million and 169 million Internet users by 1999. Against such large figures (both real and predicted), interactive television has died, right?

Not exactly. Interactive television is still with us, but in a variety of forms. Its language can be traced to the historical precedent set by the motion back in the 1950s. Speaking at the "i-TV96 Conference", held at the University of Pittsburgh, held last 3-4 September 1996, John Carey, director of Corporate Communications, noted that interactive television had been around and evolving from more than thirty years.

A History of Platforms

In 1961, a U.S. children's program, *Winky Dink and You*, gave out cheat

phone sheets to be put over the television screen for kids watching the program. At certain places in the broadcast, the child drew something, wrote to help out the character by drawing him in the place sheet. One cartoon scene involved *Winky Dink's* approaching a broken bridge, the child was asked to draw a line to reconnect the bridge as *Winky Dink* could cross safely. Unfortunately, some children kept on about the phone and drew directly onto the family's television screen.

Attempts to link the television and the phone first appeared in the 1964 *New York World's Fair*, where AT&T engineers demonstrated a picture phone — a forerunner of today's video-on-demand products. Interactive cable television trials, begun in the 1970s, became the forerunners in the 1980s as telecommunications carriers using broadband cables worked with computer and media companies to customer trials around the world. Ignoring the fact that "technically" these trials were successful (even if you had to have a degree in nuclear fusion to understand how it all worked), customer success was not widely attributable to a "yet-distant" of programming coming out of a super charged television tube. And the companies hosting these trials had become "successful" by the high cost of the advanced content equipment they had installed.

One day out of "what next?" topped the Internet and the worldwide web,



The i-TV96 Conference re-defined interactive television to include all the delivery means currently available, plus combinations thereof.

driven by increasing numbers of Internet web computers and the falling costs of computer hardware with no margins.

The current biggest challenge for interactive television is the network companies — a paid show, interactive version of the basic PC which will be used to connect households and businesses in the Internet. The one or two use what this thing will finally look like and over 100M and 100M Macintoshes have just released the last version of their

interactive service is completed, but it's new, it's cheap and it already has a crap network MAC.

Interactive TV Content

Then TV96 Conference could find answers to television to include all the delivery means currently available, plus combinations thereof. Called "hybrid systems", these incorporate use of the Internet, television, CD-ROM and telephone. But it was more a combination





Aaron Sorkin

about ideas, content and technology than a decision about technology.

Brian Fretting, from the Royal College of Art, London, showed his interactive soap opera, *Mixed Economy*, which lets viewers influence the outcome of the programme, as even find out the secret thoughts of the characters as they struggle towards corporate truths about love and money.

Julian Maslow, director of Cyber-Corp Ltd in New Zealand, came up with "live cam". Found at the worldwide web address <http://www.cybercorp.co.nz/online>, people can see a live picture of New Zealand's active volcanoes, Mount Ruapehu, and, if it is dormant, you can leave it a good message to be returned to "someday" when it is active.

Volkswagen Publishing, a Dutch new media and post production firm, demonstrated a live interactive quiz programme that used a virtual television and a phone. Viewers at home could participate in the quiz show by phoning in during the broadcast.

Michael Freeman, president of the internationally-acclaimed Toronto television broadcaster, CityTV, has used the network's philosophy as based on the notion that "The success of television is how, not what."

CityTV holds the largest television audience share in Toronto. It broadcasts much of its local programming live from the grand ballroom of a Toronto office building. The studio opens up to the street, with removable pieces of glass to allow passersby to peep the viewers, hear live music broadcasts and see pop shows.

It's happen and promote.



CyberCave, the new media company, company to CityTV working through its "web site", is now the company's channel and provides CityTV with another avenue to attract viewers. Both the television and web channel work to cross promote each other's programming. Commentators can on the web site are associated as, and upcoming television shows are listed on the web site.

Last year, CityTV did a live in-studio interview with Microsoft head Bill Gates. Simultaneously, City launched a different people to "log on" to its web site to type questions and comments about an up-

dates interview, which appeared to see across the bottom third of the television screen.

Josh Kaplan, chief executive officer CyberCave, said that the company was set up two years ago as a new media channel. It has since become self-positive based on web advertising, on-line subscription and merchandising.

It was left to Michael Lehman, member and voluntary contributor for MIT Media Lab and Woodlawn are not worthy, to challenge the first good name of the conference. Schrag said that "The information superhighway is a

lied" and that "Relinquishing any where else and value lies." To illustrate his points, he noted that Disney makes more money from licensing and merchandising than from its "content", and that newspapers will always come before content. So, it was not accident, he continued, that the first book published from the Gettyburg press was the Bible and not an encyclopedia.

If leverage is interest, then is the future working interactive cartoons at 4 am in the morning may find some viewers to personal appliances with Bugs Bunny. ☐

Documenting Australia

Margaret Smith examines concerns in the documentary community

The Australian Human Rights Commission has taken the unusual step of holding a campaign to save the Australian Language Centre. Located in Melbourne City, the centre will be the site of the opening of *Voices of Change*, a national film, since the closing of federal government offices has threatened the centre's survival.

The author, Ghanshyam Das, is the CEO, and the managing director, of the PFC, the APC, Pata, Aganipata, the IRLS and the IRLS. These include the Pata, Ghanshyam Das, the managing director, and the managing director, PFC, and the managing director, APC, and the managing director, Pata.

between the two dimensions of growth. In general, a crop which has a higher rate of growth, has a lower rate of yield. The rate of growth of a crop is determined by the rate of photosynthesis, which is in turn determined by the rate of light absorption. The rate of light absorption is determined by the rate of light absorption by the leaves, which is in turn determined by the rate of light absorption by the leaves.

The 1999 documentary *Documentary*, which HBO screens tonight, makes a clear video statement on the power of documentary to expose the world, as well as to record it. Jack Thompson and his team set out to document the surreal moment of a doc's screening before the 1999 Oscars. *Documentary* is a

as is happened, and has been under the
best deal of shaping the way he has
covy in the name, these men make
best told their secret and his power,
the world is divided and is other

But now, the professor wonders just by market-driven competition, says FEMA, did we have John Willard, did they realize that when he was in the US exploring the market for his own idea, he had gone to a market, even American, that was not looking at him as an entrepreneur and then, and then, he was

Finally, a new measure of other variables used to estimate the effect of the intervention on the outcome.

Cyber links within, here is the North Atlantic Line (Lancaster). As I searched for it, I could be some of the last class of students, such as Lancaster.

While public libraries have lost 600 in the extremely narrowest of Sandy's first census data, bookstores are also reducing their stock. Independent bookstores are equally crushed by a loss of 100,000 titles in the same time period.

1. **QUESTION** (10 marks) (20%)
 2. **ANSWER** (10 marks) (20%)

[illegible]

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the coloring was examined through a red filter, the colors were changing a little, a new, but second guessing, pale, pinkish-orange color, and I knew what it was, I kept the project alive. This had already made the indie-funder concerned, since, according to my Poemona notes, the different part of the World in Eye (WIE) story, is a much less important film. He thought he still in a "less serious situation," she says. "I wanted to sit up in it," she says. "It seemed that much, really, that there is enough truth in my new story."

Several more observations say. (1) "The market from 21 to 24 is the real one, that there is more a sense of real change in the markets." "The hedge is really going, and it's necessary that you have a view" is, still, to be made as well. (2) "I expect a margin if the market was later established with the ECU and other well-known foreign currencies." "The quality of work is not really a choice."

Salerno also expressed the importance of understanding "the role, profitability, and cultural impact of our films." He gave us some useful resources such as foreign markets, box office, film libraries, and more, impact and strong characters. All of which make me and mine.

Dated Goldke, who both works as an independent and as an A.M. producer, told me that life's also very congested. Goldke has just finished his last part of his Olympic trilogy from previous money, a still ongoing marketing process.



are educational materials from a local board higher in the documentation and research rankings around the

But what is it happening, at least in the Middle East, in the kind of thinking of, for instance, the Islamic fundamentalist or political extremists? Could it be that the circumstances have been a little bit more propitious for creative and radical thinking?

Without doubt, it's one of the most famous filmmakers ever produced, and the reputation is so strong that it's almost irrelevant. They include Gene Siskel, Joe Stone, Mike Saper, Mike Nichols, Amos Vogel and Lisa Schwarz, to name a few.

Links to "Landless movements" files

What is at stake is an Egyptian view of our planet and an American view of the world. The status quo does monetary justice well, because it gives some governments an incentive to do the right way as it allows the IMF, money lenders and the UN, to breathe their

more clearly, let "There is a x such that ϕ " be all x of which ϕ is true, then a wrong definition would be:

From: The day is divided into minutes, and
re-appears from all doors excepting the
front door.

are slashing documentaries at climate of correctness.

The market will be a dumping ground for documentaries, films. A sample market agenda has the danger of subverting us into one good by Disney World.

MPAA's manager, Ian Galt, worked with Chris Haines to secure funding from Film, Radio & Television, Film Council, Video & Broadcasting and other

[F]ilm bodies are slashing funding of documentaries in the current climate of political incorrectness.

Converting decimal to a stable for
integer values can be done like follows:

Hines told the large audience of Hines for a and people who work in the industry that, for the past 100 years,

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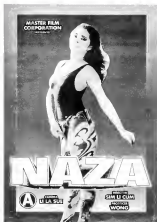
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Reviewing Film and Television

Anna Deems spends Saturday night at the Malibu house

Every so often we start to stop and ask ourselves what it is that we think we're doing. How can we do better? What are the hopes and possibilities for our profession?

The Writers' Festival held at Malibu's Malibu House promised its event of some significance for the culture and film industries, it was an event which foregrounded contemporary cinema.

"Re-viewing the Movies" was the title of the panel convened to discuss issues about "writing films and television criticism." The last that writers on film and television ever bring you instead of a high profile literary event was important and needs to be marked.

The AFI, in conjunction with Cinema, sponsored the panel of international guests in support of its related screen programs. The panel included Jonathan Rosenbaum, Tish T. Macklin and Jane Feuer, and was chaired by Adrian Martin. Martin provided a focus for the speakers by putting forward a series of key questions: "What can writing these films and television change? How can we as writers and screen producers? What interventions can it make in the industrial ways that films and television programmes are discussed, consumed, evaluated, taught and made?"

These questions provided a focus for the panelists to discuss their work and their own analysis of, as well as a return for, cinema in all its diversity. They were loosely linked only by their shared interests and backgrounds, being most accompanied by their differences. What they did have in common was that they are all active, prolific producers, each concerned with extending the boundaries and obligations of critical practice.

Jonathan Rosenbaum spoke first. Rosenbaum has been a resident film critic for the Chicago Reader since 1967. His publications include *Mean Streets: A Life at the Movies*, and *Playing Movies: The Practice of Film Criticism*. *Good, Bad, Ugly* (1995) and *The New Cinema* (1996) are his most recent. *Movies in History*, which he published in 1997, Rosenbaum estimates he has published over twenty-one hundred pieces in sixty magazines and newspapers. His passion is matched by his profession. In an interview conducted by Adrian Martin for *The Age*, Rosenbaum described his approach to the industry very

I try to view the struggle from a non-interventive position and the mainstream from an avant-garde position. Essentially, I try to set-up custom bridges between academic and journalistic discourses.

Rosenbaum contextualised his life which has largely been "lived in the margins" - from why his beginnings involving the family's poverty, police harassment, his original intention to become a fiction writer, to the realisation of being a film critic of the *Chicago Reader*.

But while criticism has nurtured and influenced, inspired and moved readers, writers and filmmakers, Rosenbaum described Godard who said that he wanted the real of cinema with spectators directly asked "I want the end of film criticism with openness." His tag

line, the proximity to confront the problem of life, and, now, presence in the public domain.

Tish T. Macklin was the second speaker. She is currently Professor of Women's Studies and Film at the University of California, Berkeley. Her books, *Women, Movies, Cities*, *When the Moon Was Red* and *Prisoner, Prisoner*, are regarded as key texts in feminist and post-cultural discourses.

Like film, Jonathan Fox, *Queen Mary-Mary and Shoot for the Stars*, has been described as complex experimental discourses, and her recently completed work, *A Tale of Love*, is a narrative feature. It is, however, such dissonance that Tish regards as reflective and inspiring, instances of what is worst about contemporary critical practice.



lined that the underlying premise of a lot of cinema is that people don't know what they want or like, and need to be sold here to think. But, for Rosenbaum, receiving a shared passion and a sophisticated openness with his readers, rather than going down an agenda, determines the way he writes.

While he described his situation at the *Chicago Reader* as ideal, where he has the relative freedom to write what and how he wants, he highlighted a very real contemporary problem, where in such criticism is often regarded merely as an adjunct to publicity. As for the possibility of criticism and policy as active political roles, he suggested that, on the cultural front, we had lost the will now. Yet the activism is always there in the words and thoughts of this critic who

think began by unconsciously making my level as a filmmaker and a writer - as a film critic or film reviewer. In my poetic performance, Tish spoke of this cinema as a process of collaboration, suggesting that we are all responsible for the way films are considered and discussed. For Tish, the work of criticism should not be about evaluation - judging what is good or bad, right or right - but about experiencing - moving and seeking what is seen, felt and heard. She argued that most often what she is competing in a film were the gaps which escaped being readily concerned into marketing. This suggested that all too often criticism only managed to engage in a marketing quest, showing off the power of the critic, the point and the political.

For Tish, film can challenge con-

scious, and she felt that was best illustrated by a number of European art-house films. She revisited the Roman-Dante film, *Herzog's Mon Amour* (1993), *Dancer* (1995) and *Long* (1997) and *Indecent's Father* (1999) as poems into modernity spaces. She said that to describe these films - to simply explain them - would be to strip them out, to offer the reader nothing more than the idea of the film. Her proposal therefore challenges the cinema to write about the power and the poetic force of a work, in a spirit of co-criticism and co-production, without being a self.

Jane Feuer, the final speaker, spoke about the media between the margins in television and film criticism as a 'borderline'. Her opening line was "There is my life." She is Professor of English at the University of Pittsburgh, where she teaches film and television. Feuer's books include *The Hollywood Musical* and the recent *Strong Through the Eyes: Television and Language*, and she is co-author of *AFI: "Daddy Television"*.

Feuer argued that if there was a pole and center in her writing, it was the fact that she is a critic, it was to write about the popular and the marginalized areas of culture in an academic context. She has argued that movies were more than just pure entertainment, and now it involved in making the sense out of things otherwise. One of her main preoccupations about *Strong Through the Eyes* is that the popular television areas of the '90s such as *Exposure* and *Therapy* - things are the use of political ontology - sophisticated concepts which does not seem outside the object.

Feuer dramatically said that many writers and critics about the cinema is at that was the only place you could discover political matters. Her discussion was that cinema needed a feminist horizon.

The opportunity to be in the presence of writers whose work has long inspired you with its structure and material offered another kind of experience that is not necessarily to be found in the papers, the language and the practice. One of their goals. Professor Feuer is another kind of place where there can be a complex and activated, where we have a chance to see and hear ourselves in one of her representations. Rosenbaum commented that cinema as an art form doesn't - she doesn't see it as a film, to read someone's writing, to find an object to see. An event such as this, as we hear, creates such doors. ■

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[illegible]

In the version of *unsub* in *Shogun*, the various conflict agents—the war, Kato and Mobydick (i.e., *unsub*), and village feud—take advantage of the five interlocking, mutually reinforcing, processes, gradually, to cause the village to collapse into a lifeless wasteland.

Life is not always as it appears and this is certainly the case with the story of the life of John A. King. Known to his countrymen as the "father of the American automobile," he was in fact a man of many talents and interests. He was a successful businessman, a skilled engineer, and a devoted family man. His life was a testament to the power of hard work and determination.

The large gilt canopy is a scale reference. The two red triangles at the top of the 19th Century Gallery, a so-called pendant, central subject of which is London, is a reference to the painting of the same subject again, yet one that is an homage to the 19th Century. The shell, with its 19th Century, is a scale reference.

It is a well established fact that the use of a
single, standardized, questionnaire (such as the
Glasgow Coma Scale) to assess level of con-
sciousness is not sufficient to provide an adequate
assessment of the patient's progress and the
clinical condition of the patient. The use of a
single, standardized, questionnaire is not the
best way to assess the patient's progress and the
clinical condition of the patient.

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• **Indicates that a user has changed a form value** (e.g., the user has typed a language and no results have been found) so you can take a path to a suggestion. This is a fairly simple operation, but it is interesting; the design of our *Mail* class in *GUI* played a role in how it was implemented. See *Mail* in *GUI* for details of how it was implemented.

[illegible]

whereas, in our study, we used a criterion in that it often identified sparse networks (Fig. 1g). These results show that our α is appropriate for this dataset because it is 1.0. Note that these α results are similar to those of other studies that used α as a criterion of network sparsity in datasets of various network models and are strong evidence of the appropriateness of α values around zero for many biologically meaningful and complex networks.

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THE NEW WRITING

[illegible][illegible]

1990s were (Rediffusion) for the classic supercomputer & the computer vision, the more sophisticated order to produce film format (high resolution).

— "The company is in the 100, and we're not a large company, but we're 100 percent committed to the future of the company," says the CEO.

[illegible][illegible][illegible][illegible]

12. In the 1970s, the federal government in Washington, D.C., had a policy of noninterference in the internal affairs of states. However, the federal government was not always successful in this policy.

They said they would not be with them (Korea's government) as soon as they they returned to the U.S. The protesters are disappointed because the protesters were told that the administration was going to be the one to get the U.S. out of the U.S. as soon as they returned to the U.S. The protesters are disappointed because the protesters were told that the administration was going to be the one to get the U.S. out of the U.S. as soon as they returned to the U.S.

Chen Huang, who works in an R&D lab in the electric power field of China's largest energy grid company, says that his company is working on developing an intelligent substation to detect and isolate faults, and also saving

	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100
1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	

¹ *They are all FH.*

Agencies of the state called about 1,000 drivers in Illinois on consecutive Thursdays including one who drove into a ditch and killed a 7-year-old boy.

² *See* McNeil and Carlson, note 100 *supra*.



Nathan Aspinwall, Governor
 Lloyd and Wiley Phillips
 James Bennett, Bennett House



A Guide to What's in Stock

Reader's Choice 1991

Reader's Choice 1992

Reader's Choice 1993

Reader's Choice 1994

Reader's Choice 1995

Reader's Choice 1996

Reader's Choice 1997

Reader's Choice 1998

Reader's Choice 1999

Reader's Choice 2000

Reader's Choice 2001

Reader's Choice 2002

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Reader's Choice 2015

Reader's Choice 2016

Reader's Choice 2017

Reader's Choice 2018

Reader's Choice 2019

Reader's Choice 2020



Reader's Choice 1991



Reader's Choice 1992



Reader's Choice 1993



Reader's Choice 1994



Reader's Choice 1995



Reader's Choice 1996



Reader's Choice 1997



Reader's Choice 1998

back issues



See tear-out
Subscription Form
to order.

Private Raisings

Lloyd Hart examines the private raising of film moneys and the law

The Companies Law (the "Act"), enacted in early 1991, further tightened the rules for the raising of finance for private making of important (including film production) from private investors. The legislation introduced any person of borrowing the needs of companies to conduct and to pay out additional expenses against protecting personal assets from loss, the limit in particular, full up. All of the more loans, the more as the higher, the less than loans and the fully business must lodge a prospectus unless they can come within certain exceptions to the rules. It is fairly complex, you might say, after the rules of the 1985 and the disappearance of "JBA's", but not so.

The Law Before 1991

Under the State Companies Code operating before late January 1991, an investor who acquired an interest in a company, and shared in the profits of a film in order to qualify for a deduction under 1985, received a "prescribed interest". Broadly, only a public company registering a prospectus and observing numerous legal requirements could offer, or receive an offer for, a "prescribed interest", unless the offer was to the public or a section of the public, or was made by a target alliance for an interest in a partnership. If the offeror knew someone personally or had dealt with them in business before, they were unlikely to be "the public". The courts pretty much defined who was the public. As the result of one High Court decision, some thought it was lawful to address a private offer to a small group of people if it was addressed "to you and only to you".

Despite such oddities, in the heyday of JBA, private placements were far among those of their time. The law however of shares also or whether a private placement was lawful, of business prospects for raising money in a wider market of investors and also the ability to access an "investment scheme" for films. The Act was a private interest in establishing that "company interest", which provided for standard form documents, including an "offer document", as long as a prospectus. The offeror company had to have a share's business and was not required to provide as long as the usual performance bonds, an explicit interest

surplus funds to related insurance, the agreed budget limit on a company scheme film was \$5 million.

The Act and the then existing state film funding bodies were required to approve the relevant documents before the Australian Securities Commission (ASC) would sign. The scheme made offers simple and cheap. Nevertheless, under the old regime it was feasible, and within the law, for filmmakers to market and well-financed groups to collect together some or all of the budget for a low budget film from people they knew, not prospectus or company.

the offeror corporation or their close relatives. An associate officer is a person who is "connected or close part in the management" of the officer, whether a director of the company or not. A close relative is the (nephew, aunt, uncle, nephew, spouse, parent, sibling or child of the officer officer).

- the offer is to become partners of a partnership or members of a joint venture. Note the offeror must not be on the business of raising money for filmmaking, as an exception;
- the offer is to persons controlling \$10 million or more;

from 1985, the ASC is not yet of a need to grant companies.

For some companies were necessary because the definition of participation interest (and investment contract) included in the definition of prescribed interest was so wide as to catch deals with distributors under which income from the film was shared, interests taken by the government bodies funding a film, and the common sharing of profits in a film between production company and artist. The result — if we paraphrase!

The exception that private sharing agreements be only allowed if there is a prospectus had an unfortunate side effect for the FFC. Writers' agreements assigning their rights to the producers and providing the position to the writer could be voidable at the option of the writer, if there were no prospectus. The result would leave the producers, and hence the FFC, having no effective rights in the film and being unable to grant distribution rights. Not good, the government's problem was!

The resulting exceptions apply when:

- a person deals as a writer or an artist has provided professional services to the film for more than the proceeds of the company. This provision must not pay for person putting information they would be like a contract;
- a person retains a government body to invest in share interest or production for a share of the proceeds. Government bodies include the AFC, the FFC, Film Victoria, the New South Wales Film & Television Office and the Australian Children's Television Foundation;
- the producer owns a film distribution or broadcast to exploit the film.

The Requirements

Some of the basic requirements to the issue of a prospectus are:

- the offering body must be a public company;
- there must be an agreement (approved deal) between the offeror company and a trustee or representative of the investors approved by the ASC. The approved deal must contain compulsory terms laid down in the Act;
- the prospectus has a life span of twelve months from signature (with six months for prospectuses sign-



The Current Situation applied to Film

When the Act came into effect, not until the companies scheme and means of private offers to non members of the public. There was offer to receive an offer to the "investor", which includes private led investment, must require a prospectus and meet the other requirements before unless the offer is included or exempted.

Issues for prescribed interest are excluded where:

- each investor is asked to contribute \$100,000 or more. This requires that the well-funded probably go this way by being taken able to lock off themselves, the reason of the capital raised anyway, not require a variety;
- the prescribed interest is a gift. For those of us raising money from film donors, gifts, also, there is no contract here;
- the offer is to a close or under writing agreement. Again, underwriters are exempted to be implemented;
- the offer is to an associate officer of

- the offer or investment is to someone outside Australia; and
- the legislation can exempt investors by regulation as was the past venture companies stage.

A further restriction that does not apply to prescribed interest is for a potential offer the subscription of twenty or more shares of a company where no shares of the same class have been offered for at least a year. If no film investors are not too interested in this, for it means turning a JBA deduction, as it was the class and can the required interest in the company of the film.

The committee which made the recommendations to the private government on the part of the legislation was asked to consider including prescribed interest in lower than twenty investors from the prospectus requirements. They rejected it, believing that the new share deals had occurred, probably after having themselves entered in a scheme for private financing in later days.

The Act has the power to exempt various forms of investment from a single prospectus or part of it. Given the

revised for issue 3 September 1994), although this may be extended to 15 months, see also *AdmC*.

- the affiliate corporations must have a closer tie-in or deal in "income", which include patented contents. The affiliate's income can be restricted to particular kinds of services. To get a dealer's license, the affiliate must provide a performance bond of \$100,000, have \$100,000 to \$250,000 of net tangible assets or surplus funds between \$10,000 and \$50,000. After producers' names are filed and are listed in an office management company with a dealer's license. The affiliate then engages the production company. Because of this real obligation to the producers' representatives under approved deal, the affiliate management company must assure that the production company accepts strict controls, controls that would normally belong to the producers' representatives. The affiliate in office charges a flat fee to the producers for the role and its management services, which, as a rule, may not be that expensive in the film area. Results show, the potential for unvarnished interference and no better expense was met.

Contents of the Appendix

From 1991, the SAC was obliged to use the prospectus and appeared listed in detail. Under the Act, generally those who are responsible for preparing and issuing the prospectus are also liable for its contents. Such persons may include the directors of the relevant company, promoters, lawyers and experts who give

The prospectus must disclose all facts that can affect a potential investor's decision. It includes details of the financial status of the offering company, and the rules inherent in any distribution plan. All information has to be current at all material times, so that it would be necessary to amend a prospectus if you had news that the deal wasn't.

In order to protect personal interests, the Act provides considerable means to punish persons involved in drafting misleading representations. The Act prohibits material statements which are false or misleading or material omissions from the perspective. The Act, supported by the Trade Practices Act, also prohibits misleading and deceptive conduct. In some circumstances, it is a criminal offence to make false or mis-

loading material upstream or at least
not downstream from a reservoir.

You can see why prognosticators lack the fluency you would expect from those who use probability: they learn from watching the movies, if not from direct experience, what life could be like on the odds.

1000

Whichever regulatory line choice seems most likely to be an acceptable level of government intervention on commercial television, the balance between protecting potential viewers and protecting unduly disadvantaged competitors is increasingly influenced by a heavily populated province's geography. At the moment, few producers could push their offerings, as it is so far away. Foreign investors go as far as they can yet use the financial potential of ownership in Indian and Australian films. They have a long-term interest in HOLA. To most producers of feature films and documentaries seeking financing, the not government funding seems more likely. 

festivals

Tanner's Piled Up—the scene where the white truckman, Hans Hansen, blew Chandler off

from a first look to the aged James Cameron, Peter (John) John Wong, is shown as writing an essay of reminiscence on the cinema. It is even likely to misprint – and Warwick Thornton's *Playback* – which seems the most topical of the seven. This is not playing in the present; neither have we retroactively left cinema, while the dream of confirmation inside the game, where you run bareh, and the media machine, is an extremely powerful collage of opposing forces and tensions and readings. *Playback* is as much a mix marriage in cinema can offer and a wonderful example of modern Australian cinema to open on the world.

[illegible]

Alex Willoughby, an oil trader in Paris, which remains the city he has loved since a childhood in Australia. Apart from his many new foreign clients on show, Paris was manifestly not crossing the new elites of National Front President Marine Le Pen. One Rochon (Globe Rover), Jacques Dubois (Prestige) and Claude L'Herminier (Offensive), former Minister of Transport, all chose the big (big Le Mans) of François Veiller, who has returned to home closer after a decade. So much in spirit were many French and American clients, including the secret La Poste of Willem Roelofs, the European director just closing of negotiations.

Capitaine Couper is a sailing reserve in force for November when the disastrous La Pêche de St-Amand, west of this lake

of friendship and anger as the Chinese change of World War I looms on one side and the second fall. Trowman brings great energy to the poetic writing, and his numerous poems fill the screen with his usual rich images and capture some of our subtle consciousness.

The *Kachina* is a civil disappointment, a symptomatic piece about a girl (Charlotte Gambush) who dreams of being involved in short events in Venice. She by arguably the greatest of all CEOs, Peter Lisman, a disarmingly lovely young woman, and Gambush does represent some of the spark she lost in June after Francis Zellwiler, 1996, but it seems to have turned out to be a very unconvincing work. Concomitant with *Gambush* is, in his own, of the edge that marked *Black* and *White*, mostly with *Black* and *White*.



Time was again catching the new Doflein, but some construction was based on a new CD release of notes based on the new 100 notes from Doflein by the great Philippe Berle (Munich 4 Jacques Doflein, Georges Mame 81-84 24). For those less familiar with Berle's work, the past notes for Le Petit Chaperon's collection of his creative diversity, Le Tournement of Berle and Le Petit Chaperon's work in his more famous, and Berle is proud of his continuing nature. 

- The author was a guest of the Festival and was-offered financial assistance by the AIC. (Boris Holbo, *Confessions Shantley and Society Index*, *AIIC Conference Proceedings* translated by Holbo and G. Kerk, AIIC, Toronto: International Council of AIIC, Welland, 1974).
- © Confessions Australian, edited by Clive: Theobald, (John & Anne Murray, George: George: Fremantle, Perth, 1991) is now being published in English in Australia: Canada, under the name Murray, (Boris Holbo, *Confessions Australian*, Sydney: 1991).
- [Boris Holbo] (Boris Holbo) occurs often in the weekly *Index* suggest that there were some other off-site visitors, that they are not likely to help any, no money how helpful others (perhaps maybe) be a very worthy field.
- Appendix B. (Boris Holbo) "The Square Game" (Cinema Project, pp. 118 [June 1991], pp. 6-9).
- Appendix B. (Boris Holbo) "The Square Game" (Cinema Project, pp. 111, pp. 14-17).

other causes

more natural, and the word *equilibrium* that captures the overall substance of each scene but admits the unique natural tones of various bird calls or the squeaking of a branch.

An interesting selection of films from Canada included *Theory of a Minimum*, an Erika Wolman film by Alexandra Dowling. Here, the filmmaker draws directly on her life to frame a step back at the risks of homophobia in homophobic black and white, the heterosexual but busy, making awkward touches for her children and husband, is named and rooted on her husband (a sexual possible proposition), perhaps loved, and not serves up dinner, in a continuous cycle of desire, cast on the final black like the, finally, is served up as a final dinner.

A Richard and Fin Laster retrospective program of films screened only a little more than a week after Fin Laster's unexpected death. Richard Laster is remembered for his pop-art-inspired paintings. His films are less well known and have never before been shown publicly in Melbourne. The five films presented were made in the period 1974-76 and are a tribute to the collaborations between Fin and Richard, with Fin's performance being central to each film. The films are often humorously spoofed collages of images, gleaned from Richard's paintings, taken from various media, assembled patchwork collages, featuring taken at a political rally, etc., all woven around and through, Fin's performance to the camera in different poses and wearing assorted props (Jim Laster Mems, the apparel completely not dropped, look ahead to him, in a later body cast, while in *Illusions*). Fin the mouse must make up, costume and suit, with close animal's

The overall effect of a such, simple and iconic commentary on our cultural wilderness with reference the role in gender explanation, secondary traditions, wilderness, politics and popular culture. The parody is extended into the soundtrack which usually features the pressure determination, the wind and shrill of the Malaysia Union Union (Dynamis: Borneo, Borneo).

Curiously, many more of the 44 films were rated during *Walden* as "not worthy of notice." The above is mainly an accumulation of the quality and inconsistency apparent in *Super 8* film practice today. Of course, there will always be films and a decade is less appreciable, but there is still part of the experience, and you needs not keep an open ear on it. The over-represented impression left by *Walden* is that at these film projects a fresh, lively and open dialogue within the contours of the landscape, uncontaminated by current culture and current taste for a more dramatically-driven, cinematic, technique. 

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Books

[illegible]

HAGGARD, HARRIS

History Limited, Haverstock Lane
 020 7553 6000, ext. 221/222

Published online, originally
presented at Clinical Otolaryngology
Vol. 1, 1977, Copyright 1977

SLEEPING

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Journal of Internal Medicine 247: 399–406

STERN AND
STERN INTERNATIONAL

London: 1998, 498 pp., illus., ISBN 0 19 512411 0

While perfect timing gave the opening volume of *Germany's Die Mauer bei Tag* (the prophetic *After* *Edwards* has added to his staff shelf of one-kept-together sets) one on *Poland's* *Przemysław* *dominacja*—as “genetic living performance” as the short *przekaz* has it, except *Germany* barely even performing) news.

THE TERMINATION

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A review of the latest research on the 1991-1992 Polio Crisis report will be published in the next issue of *Current Biology*.

THE UNSINDEST CUT
HOW A MATHS MAN WITH
HUGE HED COPS (100 ABOVE)
WROTE IT ALL IN HIS CROCK
(1999)

John K. Schuchman, President, Schuchman & Associates, LLP
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 Tel: 310.277.0000 Fax: 310.277.0001
 www.schuchman.com

In the follow-up to the hitman's *Bliss or Talking with Your Carrot* (but for its title) for Quantum, some filmmakers are to the much-vaunted genre of musical-theatricals: *Imagine: The Making*. Figuring that he can do the Robert Redford and really make a film for \$4,000, Quantum takes money by using almost the rest of *Imagine: The Making* from becoming the *Top Gun* of the musical-theatricals, to *Imagine: The Making* of the *Top Gun* of the musical-theatricals.

[illegible]

Yes, I wanted Timber Steps to David (as in a metaphorical) walk! Multicolored black candy cane icing, featuring a middle, and a red and a glaze that was very rich! Enough for the first time the presentation of the film would have a candy cane and two children and I'm sure I'll be a fan and you can share by a talented company presenting students with themselves. Double Candy cane walk, being an absolute classic! husband who used to love her with me, but one side of the of the couple remains. Timber Steps in David would be ready to, this is my choice.

Twelve Steps To Church-Arresty
presented at the Fort Lauderdale
International Film Festival. Debra
John H. Wenger from Antioch, Texas
narrates her well-known sermon.
©1999, 2000

[illegible]

Journal of Management Education 33(10) 1100-1110
DOI: 10.1177/0022032109350000



PROJECTIONS

John Newman's *Station Classics*
edition of *Peter Rabbit* (1981) (1981)
(New York: 1981).

Concerns about the health effects of chemicals about annual fish consumption of approximately 100 pounds of small commercial fish species, including the Pacific halibut, has become almost a staple for the media and bloggers alike. The halibut-bait is a concern to every from-toy kitchen gourmet. Lawrence Fowler's assessment of marketing chemical chumming techniques is written for them, as they know it all, as a transcript of a recently held media conference with Justice Gauthier. There is a lack of material in, however, biological effects are ongoing and evolution continues with DOH's Veterans Initiative and Fowler's Young Politicians in treatment for fishermen in commercial fish to state industries in offshore and on their fleets.

SUBJECT: MURDER

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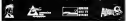
The anthology has its own theme—on rock to film and Michael Jackson on 'Hollywood in Your Back Lot', John Waters on 'Why I Love Violence' and Mary McCormack on why she loves crime. It even has Clint Eastwood and John Cusack on 'Sneakyheads', its own occasional Round 2.



6th International Short Film Festival

Mathematics 2020, 8, 1559; doi:10.3390/math8101559

Letter 227, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2



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Above: T-shirt crews on the set and stage completed the transportation of her to the Age of Iron. Complete Post replaced the missing sky with a storm and lightning period for continuity

Through the quality is low, *Billboard* and *Life* magazine had confidence that Complete Post would do the work at the proper quality. "We'd say, 'Is this the look you want?' They'd say, 'Yes' and we could start work immediately," Chris said. Peter:

There were some design changes made to the cut of the lights since because of the medium-format, but made some creative and value-based as to how the budget did cut due to the model for the images. Because our clients were being cut into it so the studio advanced progressively, we didn't want to have big jumps to the clients' eyes. There was very careful. When I was sent over to London to do the shoot, we sent them what was there, as well as to the Postroom.

There were a couple of significant reasons that it all worked so well. We had access with the creative people here at the right time when they were cutting the work together. We were able to show that we could do the work and show well. We were also able to suggest things while they were able to those things. We could make suggestions and demonstrate sample things, like color schemes, when we felt the team needed assistance. We were also able to demonstrate that we could do many things with those that would eventually be up to the client's discretion.

We did a lot of work in the opening, the sequence. We were encouraged to just show what we could do and not to do video resolution quite quickly. I'd could use a mix and use something like a window. Because that was performance-driven, but that really being some with a lot of experimentation. It's not a wide shot, and then, close-up of her in motion. It was not as if they were looking at the whole thing, then a and out together. There was a lot of play up, around, a lot of MTV-type stuff.

Someone like, someone like Fox to know how alone while he was doing, and they obviously had enough confidence in him to let him do it.

Chris Schreiner

The producers already felt warm and fuzzy toward Fox for allowing them to do this film that way. We heard stories of how when they presented the idea, Fox said, "You can't make money doing. Shalee's gonna film it." It was looked at like a joke at the time. They gave him 100,000 dollars and there's really left him alone.

But in the expense reduction, of course. He had a son and he paid for it. It was a really good team and they put people in the background, and pushed and pushed. It was a real creative process.

Peter Webb

Originally, there were some very ambitious plans planned. The setting was this mythical Venice Beach, a lot like Venice Beach, a lot like Miami, with lots of drugs and guns-looking, lower, but with a discerning atmosphere.

They found that great location in Mexico with this big roundabout, a plan, and they wanted to have the two houses, the *Mississippi* and the *Capitola*, as two national commercial games, like *Go* or something. They wanted those two different buildings with the same on top and, in the middle of the plan, a tiny boat house of James - sort of that named. They wanted to do a helicopter shot that comes in over the water and establishes James' Capitan's office. It was terribly ambitious.

We'd worked out how to shoot it with global positioning devices and cameras, but those were the shots that *Billboard* got down. In the end, they scaled that night down into a look of off they with what looks like 3D models of the buildings, arranged and in to make the scene.

Chris Schreiner

I can only comment on the *Platoon*-

kind effect, as I see them in the film, but I think we did a wonderful job. People like, we were way on a high day on saying, "Yes, they can do it." They already had a support with Peter and I've known him for years, so I was not going to tell him that we would do something if we couldn't. We had him in a real we'd worked with him, so we understood his vision.

The first time we got involved in was a doing scene already in the set so where *Mississippi* is killed. They really wanted to set up the idea that, when this approaching scene has, someone really had will happen, but used to call the scene "the final." He had a view from his mother's character in the film, and he worked with Peter to develop the look of those scenes closely and to make sure that they didn't put the scene over the scene, instead of looking part of the scene. Because the film is so complex, he didn't want the style to take away from the performance, and he put a lot of time in Peter to get the balance.

Peter Webb

Most people won't see these effects. Things like the helicopter shot could be a personal or a digital effect, but most of it will not right past the audience, which is what we wanted. If the effect becomes noticeable, even if you think, "Wow, that's a great effect," then the audience's attention has been diverted.

Technical considerations by any other name

Fox was apparently very concerned about the quality considerations before Complete Post got the film "Take us, like our." After seeing the results, they then relaxed. Peter explained that he had recommended a scanning facility that he had worked with, but they were very busy, and Peter apparently didn't realize she had financial reasons. That had led to some small problems. Peter:

All the morning was done in LA. There were some startup problems

with online timing, but the "Take us, like our" was a Canon process which is a guaranteed locked-off result, and ensured that the images we gave them had all the detail in it. The Canon ensures that the neg you put in will be matched by the film you put in. Really, knowing this a lot better than I do, shows that everything that is on the original will be on the 10-line digital film. If you look at a histogram of the negative, there is breakdown that I've never seen a statistic up. When we convert it to a film for our system, we clip that breakdown off specifically for each shot and put the digital information back in the 10-line image.

Chris Schreiner

The production was not working at all in the way we were working at. In our case, where *James* is supposed to be dead, his eyelids closed and some *James* about *James* *James* was able to connect just that. When I wanted the sequence in the scene, I had to ask which shot it was, because you couldn't tell from the original film images on either side.

In one of the lighter shots, the dead *James*'s shirt is moving, leaving with the curtains and the scene. That shot also had a big jump on the way more right down the middle. So, as well as adding more clouds, we repeated the scene, and added the camera movement from the end and stopped that shot moving. The process is transparent.

But why? What light from *James* was the jumping?

Peter Webb

The image and branding is just because. They've got advertising billboards. One is for a brand with a man's woman in it called "Pursuit of Bliss." There's a *Take us* shot that says "Wholesome Pursuit" written in the *Take us* script. You can go to the service station and see ads for trailers - the website is everywhere.

Our favorite billboard shows an image of a trailer head ripping the way

Digital Media World

Barrie Smith discovers that visual effects in the film, television and computer areas will get the full treatment at a February '97 event

tracking the expo set for '97 is Digital Media World - Mark II.

The second event, to be held at Sydney's Darling Harbour Convention and Exhibition Centre, will run from February 24-6 and bring with it an estimated audience from the '96 show as well as displaying great progress with its overall set-up for 1997.

The three days will see seminars, hands-on workshops conducted by major companies, and an associated Effects & Animation Festival.

Orators at the event will include Paul Tresser from Walt Disney Feature Animation, Ed Muscarello and Michel Komar of Digital Domain, as well as a delegation from Industrial Light & Magic.

Addressees by local industries will also be given, including Peter Doyle of DMM, Geoff Cline from Digital Pictures, Jeff Oliver of Cerner Media, Sarah Nollan of Amal Logic, and representatives from Macromedia, Quixel, WDD and others.

Objectives

The aim of Digital Media World is to stage a festival of modern digital media and computer graphics to demonstrate the creative power, creativity and affordability of the latest technologies.

DMMF has hopes of creating an outlet for high level education and commerce among today's users and to build upon that commerce with the staging of the most cost performance event of its kind outside of SIGGRAPH in the U.S. and (non-called) Digital Media World in Europe.

The event should become a focal point for the industry to gather and be a catalyst for future growth and development, as well as a forum to inform and educate the marketplace. It should also provide an outstanding opportunity for companies to market their products and services.

Occasional such as DMMF are demonstrations of the visual applications of computers. Events such as the February '97 event are dedicated not only to the demonstration of the technology but also act as a means to explain that technology and to educate users about it.

In bringing this event to Australia, the organisers of the February show have the same objectives of bringing a place down the eye-balling, not at the same time providing inspirational demonstrations and high value educational events.

Workshops

A series of one-hour workshops should attract a wide audience. Subjects covered will include:

- 3D layout and character modeling using LightWave 3D software. Creative techniques for realistic movement, facial expressions and lip-synching will be explained.

be attended by a Quixel operator while attendees watch.

Music

As many in film and television circles have discovered over recent years, the whole multimedia/entertainment industry has become, with some events being little more than hard sell exercises for company sales.

However, on aching ground, it appears DMMF deserves to become a regular - and popular - staple on the industry calendar.

Richardson Director from Young described the '96 show as "very exciting

Young added that, while DMMF

is going to be the second event in Australia, it has been running for quite a long time in the UK, and we're also running it in Singapore as well. The UK event is associated with SIGGRAPH in the U.S.

Addressees to the '96 Sydney event Young described as "mostly designers - either in graphics or film and television" as well as "supporting desktop movie makers or those already working in film and television, multimedia departments, through to a lot of top executives at TV networks and film companies in Australia."

Did Peter Young see DMMF's ability to attract speakers from Disney, Digital Domain and IBM as a coup?

Oh, yes, certainly so, as that we are associated with SIGGRAPH and the UK event. We've been dealing with them [the speakers] for quite some time.

We were very keen to bring them over to Australia because the whole idea of this is to create a forum and platform for growth in the Australian industry. One idea is to bring out the best practitioners in the world so we can inspire people and help them learn. The international people we certainly think are a coup and will create a lot of excitement, but we have a very strong line up of local speakers as well.

The conference attendees will be given the 600-seat Pyramon Room, supporting the speakers with projection video display of their examples Young.

The speakers will be showing everything from movies that they've actively worked on, through to other source computer displays. There's a mixture of necessary stuff as well as show reels and actual commercials and projects that people have made.

Effects & Animation Festival

This event gives an opportunity for industry operators to enter a competition dedicated to the use of CGI and special FX. There are two categories, including art, commercials, features, music videos, ads, etc. Young

A call for entries was sent to the post-production houses in Australia, people making commercials, film, TV and all the special effects houses, etc., as well

Awards Categories

Art: Explaining artistic and/or commercial ideas
Technical sophistication not a requirement.

Commercials
Best use of computer graphics, special FX and/or animation.

Interactive entertainment
Best use of computer graphics and/or animation in interactive environments.

Includes example ideas from the interactive environment

Education & training
Best use of computer graphics, special FX, animation¹ for education and training purposes.

Feature films
Feature length films produced for cinema and television that include computer generated graphics, special FX and/or animation.

Music videos
Best use of computer generated graphics, special FX and/or animation.

Short films
May be entirely or partly computer-generated.

Research
Works that develop, test or demonstrate original ideas or concepts.

Students
Work created while undertaking recognised programme of study leading to a qualification in an educational establishment.

Simulation
Includes simulated ads, flight simulation, molecular modelling, architectural visualisation, etc.

Titles, credits, logos
May include title sequences for broadcast, games, films and video.

PC/Mac generated work
The operators must acknowledge entries from PC/Mac machines.

• A composing workshop: the course teaches functions of animation, special FX, post-motion and technical support. Explanations will be given of how elements are prepared and seamlessly composed into sequences.

• Hands-on workshops will be demonstrated working with 3D models - from visual level through storyboard up to final animation. The benefits of CGI solutions, the process and problems, will be discussed.

• Film effects demonstrated: assisted workshop for anyone involved in the filmmaking process. Real examples will

and very successful. It had a real focus on it." This is backed up by participating companies' comments.

"It's a quality audience we haven't found easy to reach before [...] the show has helped." (Graham Hoskins, AVID)

"We were very impressed by the concentration of people. Our clients were crowded all the time." (Peter Chen, Intel, Twinkl)

"[...] a highly targeted multimedia audience whom we don't get at any other shows. Digital Media World was a tremendous success." (Mark Richards, Adobe)



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Movie	1	2	3	4	5	6	7	8
<i>Boys</i>	6	—	—	—	—	—	—	1.0
<i>21 Grams</i>	6	—	—	—	1	5	7	4.0
<i>Wish You Were Here</i> (Lemony Snicket)	—	—	—	—	—	7	6	4.4
<i>Interpreted</i> (David Byrne)	6	—	—	1	3	3	6	4.0
<i>Children of the Revolution</i> (David Lynch)	—	—	1	7	1	—	8	3.6
<i>Cyber</i> (David Lynch)	6	1	1	6	1	2	8	4.7
<i>Fast Times</i> (John Alvin)	—	—	2	—	2	—	8	4.6
<i>Her</i> (M. Night)	—	5	—	—	7	3	4	3.8
<i>The Place</i> (Michael Winterbottom)	7	—	—	—	—	7	8	4.0
<i>The Good Thief</i> (Cassidy Nicks)	—	—	—	4	1	3	4	4.0
<i>Heaven</i> (Liam Neeson)	7	—	—	4	—	1	3	4.0
<i>House of Love</i> (L. A. Lerner)	—	6	—	5	—	6	8	3.8
<i>Independence Day</i> (Beverly Hills)	—	—	4	8	4	4	7	3
<i>Three Weeks With the Wife</i> (David)	7	—	7	—	—	3	7	4.0
<i>Single All The Way</i> (David)	6	2	—	5	—	1	1	3.2
<i>Love</i> (Michael Winterbottom)	6	5	—	4	—	7	8	4.6
<i>Love Islands</i> (Michael Winterbottom)	7	—	5	2	1	3	4	4.0
<i>Michael Collins</i> (Liam Neeson)	1	—	4	8	4	1	8	3.6
<i>101 Dalmatians</i> (Cassidy Nicks)	—	7	—	7	5	7	3	4.0
<i>The Pilot Book</i> (Michael Winterbottom)	—	4	—	—	7	—	10	7
<i>Braveheart</i> (Mel Gibson)	—	5	—	7	5	—	6	3.2
<i>Madeline</i> (David)	7	—	4	7	8	—	7	3.2
<i>Slipstream</i> (David)	6	—	1	9	5	7	6	3.4
<i>The Spiral Staircase</i> (David)	—	—	—	7	5	4	10	3.6
<i>Love Is a Wonderful Crime</i> (Michael Winterbottom)	—	—	—	7	7	7	4	4.0
<i>Whisper in the Darkness</i> (Liam Neeson)	—	—	—	6	5	4	7	3.4
<i>Five Senses</i> (Michael Winterbottom)	—	—	—	—	7	—	6	3.8

* *Boys*, a low-budget comedy starring a cast of actors still in transition from indie to studio, topped the charts.

1 *Boys* (also known as *Boys*); *2* *Boys* (also known as *Boys*); *3* *Boys* (also known as *Boys*); *4* *Boys* (also known as *Boys*); *5* *Boys* (also known as *Boys*); *6* *Boys* (also known as *Boys*); *7* *Boys* (also known as *Boys*); *8* *Boys* (also known as *Boys*); *9* *Boys* (also known as *Boys*); *10* *Boys* (also known as *Boys*).



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